

Architecture Aesthetics Inquiry

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Abstract

Beauty does not exist outside artistic activity. The only reality of art is the personality of the artist. The extreme of art is to represent man as he appears, not as he is. If one desires to know the spirit and inner life of a people, one must look at its arts, literature, dances, and music where the spirit of the people is reflected. The arts, as the expression of the living and being of man, do not die, but go on to reveal the continuity of life. The arts become the study of people reflected in the ever-changing images of man as he journeys across historical time as he ceaselessly strives to achieve the ideals that create meaning for life. Now the arts become focal points in the brave new world that stretches ahead, visual artists, modern architects who create some mode of order in a world of arts and ideas. Today's architect has become the partner of the painter, sculptor, and mosaicist.

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Introduction

Aesthetics as a science was born in the middle of the 18th Century. Before that century, art judgment was confused either with logical or with moral judgment. The autonomy of art has been recognized and made to consist in spiritual activity. Artistic expression is not of concepts but of sentiments, since the foundation of concepts is the work of logic. Outside artistic activity beauty does not exist, because nothing exists outside spiritual activity. What is called beauty when it is not an object of the senses is only the perfection of art, and the only reality of art is the personality of the artist and the universal ideas of art. Therefore, in understanding that a line must reveal what it conceals, that the extreme of art is to represent man as he appears, not as he is.

Art was not the motive of rhetoric nor of learned academic tradition, it was a spiritual life lived in common by artists and critics. Every new motive of art assumed the character of revolution, and from every revolution arose an interpretative myth, which was a provisory systematization of standards of judgment. The proof of the value of experience of contemporary art lies always in dealing with the art of the past. The reason why in spite of the great progress of aesthetics, present day art history reached its critical level, lies not only in a defect of the aesthetics of present day art, but also in the diminished capacity of intuition of art historians of the nineteenth compared to a Vasari or Boschini. This gives us assurance that art is not dead, that our aspirations, our ideals of yesterday, have found their perfect pictorial expression. And they direct us to what is produced of authentic art at the present day.

Aesthetic Taste

Aesthetics came out together with neo-classicism and the taste of the neoclassical period has conditioned the ideas on art. Art in the modern era has nothing to do with the definition of art given by Hegel as the sensible appearance of the idea, but derives from the influence of Winckelman upon the formation of Hegel's taste. Hegel could not therefore have an intuitive experience of the art of his time, because he believed that it was dead. Kant clarified the universality of the judgment of taste, and therefore the absurdity of rules of art. But he also wrote that in all figurative arts the essential is the design, while colors are added to make attractive and not be limited by the form. When Hegel affirms that art is the representation of the ideal and not of nature, nobody can contradict it. But when he affirms that painting is to express feeling and passion, has at its disposition only the face and the attitudes of the body, anybody who has had experience of art refuses to believe him. When Croce affirms that art is the expression of feelings rather than of concepts, every critic is grateful to him for having distinguished thus between art and science.

The history of art is a history of taste. The history of art must fulfill two demands. One is the intuitive consciousness of art in the making, contemporary art; and the other is the distinction of the absolute and the relative, the eternal and the momentary. Only he who possesses the most perfected taste can understand the tastes of past civilization. This is the condition necessary for art history to overcome its everyday phase of aestheticism or the science of art. The so-called styles have in common this everyday like character of historical relativity, but are distinguished from it by being abstractions rather than his historical realities. The separation of the human figure from surroundings and the humanization of things have given rise to masterpieces and to mediocre works and the one and the other mode of seeing and feeling belong therefore to the history of taste.

There has never been a struggle between classicism and romanticism, but only between neo-classicism and romanticism. Intuitive experience of art is not the artist's intuition, because it is not productive, because it does not comprehend the idea of art with which one judges. It is necessary to state that if art is absolute and eternal, tastes are relative. All tastes are of equal value with respect to art. Every taste defines the essential elements of its own nature and constitutes a stage for the development of criticism.

To understand the spirit of a people one must understand their art, philosophy and songs within the times and places of their occurrence. Also, their thoughts, their memories, cathedrals, the study of the arts, perception of the present with a sense of the future of the new generation. The study of arts is based on the evolution from Egypt through the middle ages and the Renaissance to the modern style with regards to the complexities of motivations, interpretation, and meaning. More significant is the particular approach of the validity of man's accomplishments in our time.

If one desires to know the spirit and inner life of a people, one must look at its arts, literature, dances, and music where the spirit of the people is reflected. The arts, as the expression of the living and being of man, do not die, but go on to reveal the continuity of life. What matters in art, as Lionel Venturi had said in the case of painting "is not the

canvas the hue of oil or tempera, the anatomical structure, and all the other measurable items, but its contribution to our life, its suggestions to our sensations, feeling and imagination". On the other hand Romaine Rolland observed: "Art, like life, is inexhaustible, and noting makes us feel the truth of this better than music's ever welling spring, which flowed through the centuries until it has become an ocean". The arts become the study of people reflected in the ever-changing images of man as he journeys across historical time as he ceaselessly strives to achieve the ideals that create meaning for life. All creative activity begins in the mind's eye of the artist.

The intensity of the observer's activity, may be less than that of the artist, but the experience consists of the dynamic activity of responding, conjures up corresponding sets of perceptions on his own. Imagination and knowledge must be to supply the frame of reference that once surrounded the work of art in its original context. Hence it is necessary to know the period and style, the social and religious circumstances, and social position realized by the artist.

Ancient Art

Paleolithic art was unknown before 1879 until the cave paintings were discovered, but their effect on modern art has been negligible. Primitive man, was involved with architecture, with the concept of duration, and provides refuge for his spirit and sanctuaries for his gods. Wall paintings and carved stone figures still exist in caves some 20.000 years ago as can be seen in the Natural History Museum, Vienna. For caveman art served life and the image was the animal, but in cave art the human image appears less frequently than animals. Art in those caves seems to be a distortion of reality to give the illusion of the presence of an invisible spirit. Divine beings and mythical heroes resided among the living tribe to ensure a good harvest or win victories in war, and restoration to good health. The shift in prehistory from food hunting to food gathering is reflected in the arts by the shift from naturalistic imitation of nature to a more geometric art based on formal principles.

Art is the image by which man communicates his ideas and conceptions of the universe and himself and aspirations of man. Egyptian Pharaohs embellished their tombs to provide their needs for their lives after death beyond the grave. In Ancient Egypt, art is impressive through magnificent statuary and mural. The artist could give flesh to the concepts of kingship and priestly authority but innovation was discouraged, causing the artists to concentrate on skill of execution thus the painting on the walls of Egyptian tombs show a wealth of naturalistic details. Egyptian art show picture plane without illusion of depth. The heads of people are always in profile but the eyes are presented as seen on the faces. Arms and legs are shown side view. If a pool is including in the landscape, the view of it is from above, but, ducks, plants and people are shown sideways. Important persons appear larger than all the other persons in the same painting.

The Pyramid of Khufu in Giza Egypt is the grandest of funerary monuments which lasted till today. It is lined with the four corners of the world, each of its sides faces one of the cardinal points of the compass. The guardian of this city of the dead is the Sphinx which

combines the body of a lion with human head. The Sphinx body symbolizes immortality and the face is that of King Khufu.

The fact of Egyptian life was death, and the art forms, stone sarcophagi, death masks, sculptured portraits, pyramids, tombs are associated with death to provide for the need of the deceased in the afterlife. To achieve immortality the body had to be preserved and the tomb elaborately furnished. The inner walls, ceilings, and floors were covered with hieroglyphic inscriptions that identified the deceased, recounted his titles and honors, depicted him surrounded by family and friends, and occupied with his followers making offerings to the gods. In wall paintings and reliefs, fruit were provided as seen in tomb painting.

Hellenic Art

In Athens philosophers had the understanding of the physical, social and the spiritual nature of the environment they lived in. Also their artists had daring expressions, in stone. After the destruction of Athens, instead of reconstructing their old temples and statuary, they launched a new building program that served as a classical model for all generations. Civic buildings, palaces, and temples were erected which became the center of the people's religious and civil ceremonies. Athens itself had a blue-white rock, excellent for embellishments, while the dark grey limestone of Eleusis could be used for contrasting effect.

For sheer technical skill, the workmanship of their Parthenon no mortar was used anywhere; the stones were cut so exactly that when fitted together they form a single smooth surface. It has been stated that not a single straight line is to be found in the Parthenon. Entasis created the impression of elasticity as if the muscles of the building bulged a bit in the act of bearing the loads upon the building which suggests that Ictinus intended the Parthenon to be more graceful and visually gratifying by virtue of the dominance of curved lines over straight ones. Thus the Parthenon became as a proud monument to Athena and her people and the attainment of Pericles ideal of "beauty in simplicity".

Humanism

Protagoras said "Man is the measure of all things". Sophocles said "Many are the wonders of the world, and none so wonderful". This, in essence is humanism. Hellenic man saw his gods as human ideals. Zeus for masculine creative power, Hera for maternal womanliness. Athena for wisdom, Apollo for brilliance, and Aphrodite for feminine desirability. Socrates, and Sophocles were men who served Athens on the battlefield.

The Athenian's art reflects a gravitational pull between the aristocratic tradition, and stylization in the arts. Parthenon and its sculptures were the result. This created a happy condition for the arts and enhanced Hellenic man's own humanity. The half-human half horse symbolized the forces of nature. The Greeks admired the beauty of the human body. The nude body in action led sculptors observe the proportions and musculature which resulted in the well-known examples of the statues of athletes attributed to Polyclitus. The male nude reached an excellent state in the 5th Century B.C., but the females had to wait for similar treatment a whole century.

The Greeks had no belief in life after death as found in the scene of Homer's *Odyssey*. Greek gravestones depict the dead as a warrior in battle, or a lady choosing her jewelry. Ultimately, their ethical principles were embodied in four virtues; courage, bravery, temperance and love of what is beautiful, justice, and wisdom.

Greek architecture humanized space by organizing it so that it was neither too complex nor too grand to be fully comprehended. The Parthenon power is by humanizing the experience of space through its geometry within easy optical and intellectual grasp defining the indefinite and imposing a sense of order to the space. Greek architects made their spaces intelligible while the arts of the dance, music, poetry and drama humanized the experience of time. Plato said "rhythm and harmony find their way into the inward places of the soul on which they mightily fasten, imparting grace, and making the soul of him who is rightly educated graceful". In sum all the arts of Greece became the generating force by which Athenian man felt himself identified with his fellow citizens and see his world more clearly. Thus Plato writes "every sort of confusion is revealed within us, and this is that weakness of the human mind on which the art of conjuring and of deceiving by light and shadow and other ingenious devices imposes, having an effect like magic".

The orderly principle of repetition on which Greek temple designs are based is as logical in its way as one of Euclid's geometry propositions or Plato's dialogues. It accomplishes for the eye what Plato was trying to achieve for the mind. The harmonic proportions of the Panthenon reflect the Greek image of a harmoniously proportioned universe quiet as much as a logical system. In the Panthenon the structurally regular triglyphs were interspersed with panels showing centaurs and other mythological creatures. The theme of these sculptures was the struggle between the Greeks as champions of enlightens and the forces of darkness and barbarism.

As the harmony of the Panthenon depended on the module taken from the Doric columns, so Polyclitus derived his proportions for the human body from the mathematical relationship for the human body from the mathematical relationship of its parts. Since the arts of the Athenians were addressed to reasonable beings, they were more persuasive if they possessed the qualities of balance, order and proportion than if they attempted to impress by the ponderous mass of a pyramid or the colossal height of a projected tower of Babel.

Hellenistic Style

The interior walls of temples and public buildings were painted with pictorial panels and color that imitated the texture of marble. The people of Pergamum loved bright colors such as yellows, pinks and greens that contrasted with deep, reds, blues and brown. The palace paintings used motifs of actual animals, such as bulls and lions. Interiors were decorated with columns, and pilasters to create the illusion of spaciousness. Mosaics were favored at Pergamum for the flooring of interiors and geometric patterns were preferred. The floor mosaic depict the worriers, and doves drinking from a dish.

In the building of temples they are glorifying not the ancient gods but monarchs and military heroes. The Hellenistic artist is interested in the abnormal than the normal, and in

diversity than unity. The artist by recognizing the complexity of life, gave his attention to shades of feeling and to representing the infinite variety of the world of appearances. Hellenistic philosophers held that each man has his own ideas, opinions, and feelings and accordingly decide what is good and evil, true or false. His god becomes projections of his own psychological problems.

On the Athenian acropolis, each temple had its own axis in harmony and its independent formal existence with the sum of its own parts to stand as a monument to the mind of man and as such, to rise above the material environment not only in regard to its natural surrounding but also to its place in the group, and man is portrayed as an integral part of his surroundings.

Roman Style

While monumental arches were no utilitarian in purpose, their form exemplifies the building principle. With the arch the Romans constructed their vaults and domes which pushed architecture to our modern times. The Romans used polychrome colored marbles in their buildings which unlived the interiors and which added to the perception of depth and used illusionistic wall paintings to suggest the third dimension and an attention for the distribution of natural illumination and the allowance for a wide range of taste in the arts.

The practical arts were favored over the decorative arts and utility over abstract beauty, but the art which proved most congenial to Roman aspiration was that of architecture, especially in its utilitarian aspects. Other applications of this utilitarianism are found in the brilliant exploitation of the arch and vault. In short the practical arts were favored over the decorative arts, and utility was over abstract. The utilitarianism was the conflict between structure and decoration, extrinsic and intrinsic values, and the purposive and no purposive aspects of art. Rome was the gateway through which all the styles, forms, and ideas of Mediterranean civilization passed in review. No important city exists without a bit of Rome in it.

Early Roman and Byzantine Styles

The early Roman style was closer to the heritage of classical naturalism with figures modeled three-dimensionally and appearing against landscape backgrounds and shows simple designs employing recognizable floral and faunal motifs. The Byzantine style moves in the direction of flat two dimensional surfaces, gold backgrounds, abstract geometrical forms and luxurious arabesque patterns. Early Roman art was more an expression of the people, it involved. Byzantine art was under a prosperous emperor who ruled both as Caesar and a religious patriarch. Only the finest artists were employed. Only in art was any variety and freedom to be found. The art was under the sole patronage of the emperor. This produced Hagia Sophia in Constantinople and San Vitale in Ravenna. The architectural and decorative problem was strikingly uninhibited and daring.

The Byzantine concept of authority was embodied in the architectural and decorative plans. Both Hagia Sophia and San Vitale were admirably suited to convey the principle

of imperial authority. The vertical axis culminated in a dome that overwhelmed Byzantine man by reminding him when he was in the presence of the supreme Authority. Both spiritual and secular authorities were imposed on Byzantine man from above. Mosaics became the mural medium for mystical visions. The shepherd of classical genre sculpture became symbolically the Good Shepherd. Classical bird and animal motifs became symbols for the soul and the spiritual realm.

The concept of space turned from the limited classical three-dimensional representation of the natural world to an infinite Christian two-dimensional symbolic world. Invisible things rose in importance above those that could be seen with the eyes. St. Augustine observed that “beauty cannot be held in any bodily matter”. Such mystical vision could be perceived only through symbolism, thus symbolic theology became the foundation of Christian philosophy. Hence the mosaics of San Vitale weave such abstract symbols as that of the Christ monogram into a rich arabesque of florid designs. Strict symmetry was employed to raise the representation out of the plane of reality and thus to widen the immeasurable gulf between divinity and humanity.

The Gothic Style

The Gothic Cathedral was recognized in the church of Saint Denis outside Paris-France. St. Denis became the model for many of the Gothic cathedrals. The loftiest expression of the medieval period is seen in this work of soaring stone. The tall towers of the cathedral needed space from which to spring and room to cast its shadow. Its bells regulate the life of the people underneath including the whole town and its surrounding countryside. It tells of weddings and funerals and of the time for work and prayer. Its nave was not only the place for religion but a town hall where entire populace could gather for a meeting. The cathedral with its rich decoration became a museum on whose walls the living record of the town was carved. The iconography of the cathedral is dedicated to the Virgin Mary and was concerned solely with religious subjects whose subjects ranged over the entire of human knowledge. The stone statues and stained glass served as picture galleries to stimulate the imagination.

The choir was not only for liturgical purpose but in addition, a concert hall or opera house in which intricate polyphonic motets could be performed and the melodies of the religious dramas chanted. Stained glass artists shared with mosaicists and manuscript illuminators a distinct preference for two dimensional designs. By thus avoiding any hint of naturalistic effects, and by concentrating on patterns of pure color and geometrical forms, they promoted the illusion of infinite space.

The Rose Window

The rose window of the west façade dates from 13th Century. Besides being the earliest of all the windows, its origin has been traced in Suger's church at Saint Denis. In the Gothic period the art of stained glass replaced the mosaics and mural paintings of the early Christian and Romanesque churches that gives meaning to light.

By the transformation of sunlight into a spectrum of brilliant prismatic color has induced and reflects and transferring that which is material to that which is immaterial. The arts were torn between expressing the aspiration of that world. The appeal of the Gothic lies

in the very restlessness that prevents the sense of completion. The object of Gothic thought was to work out a method for comprehending being comprehensible. Gothic art was designed to bridge the impossible gap between matter and spirit, the finite and the infinite.

Neoclassical Art

The voice of Diderot, moral philosopher of the Enlightenment his dictum is that the function of art was to make “virtue adorable and vice repugnant”. While Canova accepted the Greek idea of art as an imitation of nature, but in practice his art became an imitation of art striving to create objects which led to artificial works. He used chemical solutions to achieve the extraordinary smoothness of his surface textures and made exact copies of ancient sculptures. With Delacroix, color plays an important part in the communication of mood he takes the red, white and blue and merged them into the picture as a whole. Thus the symbolism of the French banner blends into the color scheme; these in turn expand the patriotic theme into a formal pictorial unity of concentrated intensity.

Delacroix’s color technique was a means of conveying a highly emotional and turbulent matter. For him, color was dominant over design, and as he declared “gray is the enemy of all painting ... let us banish from our palette all earth colors the greater the opposition of color, the greater the brilliance.” Delacroix art was built on an aesthetic of color light, and emotion. Willing to use the fruits of the industrial revolution, the artists of the time were quite convinced that the new technologies were not making their world more beautiful. Thus, shift between usefulness and beauty widened, the artists then thought in more fanciful ways and means to avoid the issue, and they were fully aware of what they were escaping from. They turned to the romanticism where ancient Greco Roman or medieval was expressed in the revivals including the back to nature movement, and roman revival. Revivals of Gothic, Romanesque, and Byzantine styles followed next. These revival activities led in the late 19th Century to eclecticism where a painter could do a portrait or historical canvas à la Titian or Rubens. Delacroix painted a picture called The Lion Hunt, which vividly portrayed the violent struggle of men and horses against wild animals. Toward the end of the 19th Century the realistic novelist Zola made fun of his romantic colleague Gautier because “he needed a camel and four Bedouins to tickle his brains into creative activity”.

In the middle of the 19th Century, painters rejected romantic imagination and the glorifications of the past, and styled themselves “realists” and ruled out the metaphysical and invisible. Their paintings were concerned with the present. They thought about the nature in order to develop an art on immediate expression on the spot. They were against painting a picture that carried any moral avoiding any associations of the mind implying the unfinished, the incomplete, an affair of the moment, an act of the moment, and a sensation rather than a cognition. The revelation that visual imagery was primarily dependent on minute gradations of light intensity was bound to have an effect on painting.

Helmholtz discovered that the sensation of color has more to do with a retinal reaction in the eye than with objects themselves. The color wheel also demonstrated that two

separate hues of a wheel at rest are fused by the eye into a third hue when the wheel is in rapid motion. And when all the colors of the spectrum are rotated, the eye sees them as tending toward white. Painters said that form and space, are not actually seen but implied from varying intensities of light and color. Objects are not entities in themselves as they are agents for the absorption and refraction of light.

Hard outlines do not exist in nature. Shadows painters maintained are not black but tend to take on a color on a color complementary to that of the objects that cast them. The concern of the painters they said should therefore be with light and color more than with objects and substances. A painting should consist of a breakdown of sunlight into its component parts, and brilliance should be achieved by the use of the primary colors that make up the spectrum. Instead of greens mixed by the painter on his palette, separate daubs of yellow and blue should be placed close together and the mixing left to the spectator's eye. By thus trying to step up the luminosity of their canvases so as to convey the illusion of sunlight sifted through a prism. As a result the impressionists discovered a new method of visual representation. The artists were intoxicated by light rather than life, and saw the world as myriad of mirrors that reflected varying intensities of light so painters have to work directly from nature. Their art therefore becomes one of analysis more than synthesis, sensation more than perception, sight more than insight. A triumph of technique over expression, the impressionists neglected psychological depth and emotional involvement.

For Paul Cézanne the superficial beauty of impressionism did not provide the firm base on which to build a significant art. Instead of serving connections with the past, he said that he wanted "to make of impressionism something solid like the art of the museums". An architect has to build with finesse, subtlety, and intellectual grasp of complex forms, they had to charm, exhort and astonish. An architect could no longer count on one client for a single monumental project, but had to cater to many clients with smaller buildings involving many different tastes and styles.

The consequences in the arts were profound. Color in painting, as well as tone colors became important of the vocabulary of romanticism which involved psychology of escapism from an increasingly industrialized and mechanical world. The romantic ideas then flowed from the alliance of the arts, colorism, individualism, and nationalism to the various escape mechanisms, revivals of the past, back to nature, and exoticism.

The architects were asked to build dream castles. No other period built an entire style on this mixture. Viollet-Le-Duc and other architects could duplicate any building in the history of architecture. Each work of art was associated with the personality of a distinctive individual. Thus, the rift between usefulness and beauty widened. The yearning for past periods was expressed in the various revivals. But the fuller vocabulary of romantic escapism included the back to nature movement. Roman revival movements were awakened and artists delved deeper into the middle ages. Revivals of Gothic, Romanesque and Byzantine styles followed next.

In a revolt against the academic rationalism and scientific naturalism the impressionists tried to come to terms with the contemporary world and radical changes were initiated by

the industrial Revolution opened up novel possibilities in the arts. Such new materials as cast iron facilitated the rapid construction of buildings. Architects were wondering how their work could still remain in the realm of the fine arts and yet make use of the new materials and technological methods they now commanded. The realistic and impressionistic painters were seeking a formula for the incorporation into the accepted frame work of pictorial art of the new physical discoveries concerning the nature of light and its perception by the human eye.

The energies of artists were diverted from historical and exotic subjects into everyday life and seemingly trivial occurrences. Optical realism was pursued to the point of separating visual experience from memory and avoiding any associations the mind calls into play. Form and space are implied from varying intensities of light and color. Each version according to the season, day or hour. As a result painting is bright, cheerful rather than heavy and somber.

Impressionists devised a system called pointillism by which thousands of dots of uniform size were applied to the canvas. The whole picture was subdivided into areas to achieve an overall tonal unity, and expressive effects, and decorative design. Paul Gauguin recommended synthesizing the facts of nature with the artist's own aesthetic so as to have intended effect to make each painting more expressive of the artist's feelings and his vision of life.

Art and Science

Realism and impressionism brought new attitude into the arts. Experiments in optical physics revealed secrets of light and color that painters could explore. New chemical syntheses provided more luminous pigments for their canvas. Increased knowledge of the physiology of the eye and the psychology of perception showed how the person reacts when he looks at a picture, and what he perceives. This made the artists to try to push to deeper psychological insights to be used as a means toward new modes of expression. Cézanne's path led to a new concept of pictorial geometry that became an important anticipation of 20th Century art and the point of departure for cubism.

The neo-classical taste was the conclusion carried to extreme severity of the cult of ancient art, which from the Renaissance onward was almost uninterrupted and founded upon illuminist ideas. In the transition between the era of illuminist and that of idealism stands Kant who justified the judgment of taste. Every judgment determines the cause of the feeling of the subject, not the concept of the object. The search for a principle of taste, which shall be the universal standard of beauty by means of determined concept, is a vain fatigue because that which is sought is impossible and contradictory in it. There is not a science of beauty but only a criticism of it, and there are no fine sciences but only fine arts. Fine art is the art of genius. Genius must be original and must produce a pattern without knowing how its task is fulfilled. On the other hand, Kant understood that art also belongs to a tradition that it is necessary to follow, because detachment from tradition would mean to fall back on crude natural capacity. Taste grows through experience. Riedel maintained that taste changed from people to people according to

climate, custom, fashion and other things, and changes also from century to century, even from person to person.

Art is distinguished from nature in so much as nature lacks of conscious activity, and therefore natural beauty is purely incidental. The artist does not imitate nature, but rivals nature in creation. Characteristic beauty is the root of beauty; but from the root one passes to the fruit, to the true beauty which is the dominating essence of form to the beauty of mind, that is to say, to a beauty become concept. Raphael says that an artist “not only produces absolute beauty, but is also able to break its uniformity with diversity of expression”.

The aim of architecture is the expression of a general idea by means of forms taken from in organic nature of masses proportioned and disposed according to the laws of geometry and mechanics. Its material forms can symbolize a mind, not contain it. The architecture of the ancient orient, to which sculpture is attached, is independent of all practical utility, and symbolizes religion. Greek architecture is much free than sculpture from organic forms; and it has no other laws than good taste and harmony. The Gothic Cathedral has a determined aim, but both in its grandiose aspect and in its sublime calm, it is elevated above every useful destination, to the level of something of infinity in itself, and corresponds well to the Christian spirit.

Sculpture works as advance upon architecture, because instead of adopting masses of inert nature, it represents the animate living body, and above all the human body, with which the mind is completely identified. Corporeal form is blended with spirit and becomes its living image. It cannot bear colors, because the abstract form of sculpture is not an imperfection, but the limit which this art imposes upon itself. In such a way sculpture realizes the perfect expression of physical beauty.

One of the great merits of aesthetics was the absorption of the concept of beauty in the concept of art. The task of art is to discover the invisible through the physical. Some art historians rebelled against aesthetics, not in order to construct a new system, but to deny aesthetics and renounce judgment on art, and boast of not wishing to judge. Some art historians, with the aim of finding principles of judgment, have turned to aesthetic heresies and arrived at good concrete judgment through an attempt at adjustment between principles and intuitions, a very great effort and one never completely realized.

By 1880, with the crisis of Impressionism, there arose the need for a doctrine of form and the tendency toward abstract art. Cézanne, the divisionist Seurat, and the symbolist Gauguin are considered the precursors of abstract art in France. Two great revolutions occurred in painting between 1905 and 1910 – Fauvism and Cubism. Though at first they seemed destined to be short lived, they did last sometime and today's painting would not exist without them. In respect to culture, they emphasized the crisis of humanism and the conviction that a new order could be constructed without reference to the old and even in opposition to it. Even since the Renaissance artists have taken one of two stands toward science. In contrast the Cubist claimed to substitute art for science. Such a goal required a theory. In fact, both the Fauves and the Cubists refused to rely on emotions produced by a response to appearances, stating that they wanted to supplant the sensationalism of

the Impressionists and that they wanted to make contact through the apparatus of its conventions, and the profound suspicion of historical values. In fact, they attempt to bypass history by turning to non-historical cultures. Hence, in visual representation both the Fauves and the Cubists rejected conventional perspective and the classical ideal of plastic form.

Picasso was influenced by African art, whereas Braque, the other leader of Cubism, was formed chiefly by Fauvism. Analytically, Cubism represented requirements of critical thought that task form through close re-examination of Cézanne's painting as against the expressive immediacy of Fauvism.

Once it is granted that the history of art has to have a scientific method based on positive laws, it becomes understandable how one could come to re-evaluate the classical idea of form, or how one would come directly to integrate Cubism into the historical continuity in that it studies volume in its mechanism, and restores to perspective the multiplicity of its point of view.

The cause of decline in art is separation from science. The artist's purpose is reconstruct the universe according to the very laws that governs it. But such a reconstruction neither makes sense nor has a purpose unless it repeats the process and act of creation. Thus with the aid of the Neo-Scholastic aesthetics art can gain entry to the theory of modern art. It is at this point that the artistic movement that began with Cubism is transformed into a useless neo-primitivism, or worse neo-classicism, the inevitable reaction to the most important characteristic Futurists shared with Cubism, that is anti-traditionalism. When one recalls that the leaders of these movements were the same artists who had participated in early Cubism. In final analysis, the history of art is first and for most a history of artists and cannot be relegated to a logical working-out of premises.

In speaking about the art of the 20th Century keep in mind that modern art, like the art of the past in terms of its own frame of reference and what the artist is trying to do. The contemporary artist may intend to delight or irritate, to surprise or excite. The discoveries of Frank Lloyd Wright, Gropius and Le Corbusier in architecture, of Picasso and Mondrian in painting rank as major breakthrough in the history of art.

Modern materials and methods have opened up new possibilities in the arts. The sculptor along with the painter, learned to assemble and join his materials, even to use the welding torch. His materials have become fiber glass, plastics as well as bronze and steel. And a new pictorial category of abstract and fantastic pictures has been added to the traditional classifications of history paintings. The arts in which emotion considerations are dominant have been grouped under expressionism; those in which logical and analytical processes are uppermost are under abstractivism. The expressionist artist turned away from naturalism. Painters distorted outlines, applied strong colors, and exaggerated forms to convey their ends. Artists were concerned with the emotional approach to art. Leaving behind the classical idea of art as an imitation of nature, they explored the mind spirit and imagination. The expressionist deals with intensities of feeling rather than the intensities of light.

Cubism

Cubism brought a new way of looking at things in the twentieth Century, the reverberations of cubism were felt directly in sculpture and in architecture. Cézanne remarked that natural objects can be reduced to the forms of the Cylinder, the sphere, and the cone. Thus art is not an imitation of nature, but an imposition upon nature of geometrical forms derived from the human mind. Picasso and Braque, as the co-inventors of cubism undertook a new definition of pictorial space in which objects were represented simultaneously from many visual angles, as the Crystal Palace had pointed the way to the interpenetration of the inner and outer aspects of architectural space. From the Renaissance, the accepted procedure had been to produce the illusion of three dimensionality by some form of linear perspective derived from the principles of Euclidean geometry.

Dadaism was the product of the disillusionment and was a nihilistic movement, particularly distrustful of order and reason, a protest against all prevailing styles in art. Dada artists worked out an ism to end all isms painted nonsense for the sake of nonsense. By reducing the role of art to absurdity, cleared the way for the experiments and innovations of the post war one, thus Dadaism was absorbed into surrealism. The surrealist manifesto of 1924 proclaimed that the style was based on pure psychic automation, a thought without any control by reason or any aesthetic or moral preoccupation.

The goal of the American artists became the realization of new pictorial style, one synthesized from cubism and surrealism. Each artist striven after himself and retained his individuality, and each sought the intuition of himself. Cubism taught the American artists the analytical processes of abstracting from natural phenomena for the need for pictorial effect, and art. Surrealism had a powerful effect on the Americans for it reinforced their commitment to content in art, surrealism also indicated a technique for liberating the images making them available to the conscious mind of the artists. The surrealists developed psychic automatism which allowed the artist's hand to move spontaneously and at random, laying down on paper or canvas lines and patterns in no way formed by reason or logic.

Pop Art

In some respects, pop art arrived as a neo-dada to declare art to be art as a result, not of its inherent value, but of the context selected for it by the artist. It did this using the original dada's vocabulary of the banal and the common place, the assemblages of debris and attics and junk yards. While dada was a disparately serious movement, the new art revels in nonsense for its own sake. It was only a short step into the domain of junk sculpture and found art. Artists used the crushed and compressed sheets of an automobile chassis, and industrial debris to composite their funny sculptures. This style was accepted as fun art and became merchandise for mass market. Like the impressionists, optical artists are concerned with the work of art as an act of the eye and concentrate on the way the eye and brain respond to the new way of seeing.

Kinetic Art

Artist of the sixties and seventies have dematerialized their creations so that motion and colored light become the substance of the work of art. Now with advancing electronic technology, light action and sound can be combined in time-space creations that are variously referred to as kinetic, serially programmed or luminous art. Artists used cybernetics and computers to program their creations in motion and light, and employ such terms as spatio-dynamics and lumini-dynamics to prove their alliance with science and engineering. Other construct with gleaming metallic rods that whirl in fountain like patterns whose oscillations set up strange sound effects. The artist working in this type of serialization can depend on chance or computerization.

Conceptual Art

Art as problem solving, art as kinetics, art as technology, all have tended to reduce and dematerialize, even to de-visualize, the aesthetic experience to the point that the object itself is scarcely worth viewing. But in the realm of art one must be prepared to look a second time, for only careful consideration can bring about the heightened experience that is art. A second glance might reveal that a cube is one of the purest of abstract forms, the physical analogue of a Platonic idea. However, my question is: can one make works which are not works of art?

The New Realism

The artist in this realism adopts a keen attitude toward the subject in the studio model by cropping faces and heads so as to depersonalize the body. Simultaneously Pearlstein is a creature of his own time, and his interest in aesthetic form appears no less committed than that of his abstractionist contemporaries. Although depicting rounded forms in volumetric space, Pearlstein slants his view down so as to bring images and background planes forward to define a shallow space aligned generally with the picture plane. Colorism also plays an important role, for Pearlstein has rendered the cascading volumes of flesh by means of rich and complex blends of hues applied in a wide range of light and dark values.

Frank Lloyd Wright with characteristic romanticism spoke of the building in naturalistic terms. His 18-storey skyscraper grows upward like a tree, with the floors and walls cantilevered outward like branches from its central trunk. Wright convinced, did not belong in already congested Bartlesville Oklahoma City but in the open where it could breathe and have room to cast decent shadows. Wright's philosophy was that of a liberating force, and his creative freedom allowed for decorative motifs to grow organically. Through his masterly articulation, space for living and working come to life and breathes. In his Solomon R. Guggenheim Museum, designed by Frank Lloyd Wright, a gallery for abstract art was designed as a continuous flow of floor space in which the eye encounters no obstruction, Spiraling upward traversing a distance of a quarter of mile.

Le Corbusier, who was also a painter of note allowed more color, poetry, and freedom, to enter the designs of his later architecture. His pilgrimage church of Notre-Dame-du Haut at Ron champ high up in the Vosges Mountain of south eastern France, is a delightful

fantasy of free sculptural forms in ferroconcrete and stained glass. A power like roof harkens back to the early Christian meaning of the word nave, which signified a ship steering its way through the stormy seas of life toward a heaven of refuge. The apertures have been coordinated through their differences not only in scale, proportion, color and decoration, but also in the angles of their reveals or niches. Here and there on the stained glass have been painted those ancient praises of the Virgin Mary.

Pier Luigi Nervi and Eero Saarinen in their imaginative solutions to the problems of contemporary building, have achieved a working synthesis by providing for the functional needs of the many without sacrificing beauty of design and style. Nervi's Palazzetto dello Sport is a sports palace erected in Rome for the 1960 Olympic Games. The Y-shape concrete column is a suggestion of human forms whose outstretched arms seem to converge in a concerted muscular effort to support the spreading shell.

Louis I. Kahn the Bauhaus inspired architect strove to make the building look light and airy by denying and defying the weight of the materials. Kahn designed massive structures whose monumentality has the grandeur of Gothic Cathedrals and Egyptian temples he wanted his buildings to be legible and could be read that the client never dreamed of. In his Institute of Biological Studies. Kahn said "I did not follow the dictates of the scientists, who said they are so dedicated to what they are doing that even when lunch time comes, or they do is clear test tubes away from the benches and eat their lunches right there. I asked them: "Isn't it a strain to always hear the noises of the refrigerator and the centrifuges and the air conditioners? "yes" they said, the noise are terrible". So I refuse to listen to them about what should be done. Kahn posed a direct question as: "what does the space want to be?" "What is a wall? "What is the use of this building?" Such fresh thinking arrived at innovation in dealing with what Kahn considered to be two basic problems in the design of buildings: the relationship of both natural light and the building's elevators, air conditioners... etc. to the main working spaces. The former he saw as the servant spaces. While ordering the servant spaces around the served areas, he also integrated them into the design aesthetic.

Conclusion

Up to the beginning of this century taste in architecture did not keep up with the rapid changes in painting and sculpture, and the forms of Renaissance and Baroque were repeated in an ever more mechanical manner. Once it did occur, however, the revolt against tradition was more violent in architecture than in the other arts. The principles of the new taste are based on the correspondence between form and function and on the organic interrelations of the forms.

Now the arts become focal points in the brave new world that stretches ahead, visual artists, modern architects who create some mode of order in a world of arts and ideas. As the philosopher Nietzsche said, you must have chaos in you to give birth to dancing star." I say unto you: you still have chaos in your selves." So it becomes possible to foresee shining creative future, a whole galaxy of dancing stars. Because when we look at the world around us, the supply of chaos seems truly inexhaustible.

The events of the last quarter of the 20th Century will exhibit about the same mixture of old, new, and experimental elements, of past, present, and future trends as those to encounter at any historical cross section of time. Today's architect has become the partner of the painter, sculptor, and mosaicist. From the bleak utilitarianism of the early international style, architecture has turned to the principle of ornamentation with the inclusion of sculptures and murals as integral parts of the larger architectonic statement. Well-placed sculpture groups and frescoes can give definition to exteriors and interiors that can create an element of fantasy, warmth and delight.